



THE SIGNIFICANCE OF UZBEK MOSAIC IN THE URBAN ENVIRONMENT

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ABSTRACT

"Street art" is a form of majestic art, realized in many ways, creating art, serving to decorate the urban environment, mosaic, urban planning, education, taste and spirit of society.

KEYWORDS

Mosaic, city, building, street art, monumental, panel.

INTRODUCTION

The 1966 earthquake and the subsequent ones, along with the fraternal assistance from all CIS republics, major cities and regions of Uzbekistan, and military construction units, made a significant contribution to the fundamental reconstruction and development of Tashkent, as well as to the formation of the architectural and artistic appearance of our country.

In our capital, five house-building factories began operations, producing standardized housing blocks of 7 and 9 stories, and the large-panel construction base was expanded. The creative team of architects at *Tashgiprogor* was tasked with new challenges: in addition to designing 4- and 5-story brick and panel residential buildings, they began to plan 9- and 16-story buildings with various structural solutions.



At *Tashgiprogor*, residential districts such as "Yunusobod," "TTZ," "Kuylik," "Ts17-18-26," "Chilanzar," "Algorithm," and many other projects were developed.

As is well known, high-level artistic decorations served as the "clothing" of cities and buildings, and the architectural appearance of new streets defined the image of multi-story buildings. The tradition of decorating building facades with mosaics and relief panels was established by the artist brothers Pyotr, Nikolai, and Alexander Zharsky.

After the severe earthquake of 1966 in the 1970s, they came to Tashkent to rebuild the city, and got a job as artists at a factory of reinforced concrete products. They created significant works in Uzbekistan using ancient stylistic traditions. The brothers have worked at DSK No. 2 for more than 20 years and have designed at least 400 multi-storey residential buildings. This work was supervised by the eldest of the brothers, the great painter Pyotr Zharsky. He saw a huge creative field in the "gray concrete walls". In the 1970s and 1990s, it was the creative collaboration of the Zharsky brothers with famous architects of that time that produced remarkable results and allowed us to talk about the unique, unique "Tashkent style" of construction. A distinctive feature of Uzbek mosaics are oriental patterns. They created independent decorations and created entire wall compositions dedicated to great achievements, friendship of peoples, heroes of labor, and individual professions.

Tashkent, the capital of Uzbekistan, has become the "Star of the East." Usually, small panels were installed at the entrances of nine-story buildings, often with geometric or floral oriental patterns and abstract themes. The wall panels served not only as decoration, but also as a propaganda tool. There were often plots on the themes of symbols of that time, universal equality and brotherhood, friendship. The heyday of large-panel mosaics occurred in the 1960s and 1980s. The production process itself is a long and laborious process. Mosaic works are a project (sketch) prepared by an artist — mosaic stones (colored ceramic fragments) are laid out on a template manually. The glazed part of the tile is covered with paper, and the panel they are placed "face down" on the bottom of the mold. Composite ceramic carpet images are made of paired parts of individual panels.

For more than twenty years of creative activity of artists, today it is called an art school.

Of course, magnificent paintings cannot hide the squalor of architectural graphics. Therefore, they conducted various experiments, creating panels not only on the walls, but also on the facades of courtyards, trying to disguise the boring rows of window openings, and enlivened the balconies and entrances with cheerful mosaics.

The architects tried to give each building its own unique character. In addition to mosaics, decorations decorated cornices, openings between windows, walls near entrances, bus and metro stations, stairs, fountains, kindergartens and facades of office buildings.



Mosaics are a material art with a thousand—year history, and over hundreds of years decorative frescoes have appeared that will delight you.

The mosaic works seemed to me unusual, unique for Central Asia and Uzbekistan. Often their place as works was occupied by decorative images of national art, which were new and corresponded to generally accepted ideas. The Yarskys' case was developing, but they were going through times of victories, hopes and despair, but they always knew how to defend their rights.



The works of the majestic genre of picturesque mosaics are unique, and not everyone can conquer them. The Zharskys were not afraid of the laws and mysteries of majestic painting. The main difficulty was that they had to constantly adapt the feelings and imaginations of their fellow architects and builders to their needs and capabilities. Complete subordination and dependence on architects and builders leads to the monotony of specific artistic solutions, so they did not leave the factory workshops, architectural workshops, and tried to find artistic solutions. Over the more than twenty-year history of Jarski's work, their reputation has become universally recognized, and their art has become indisputable. Their work is now called the school of art. You are unlikely to see anything like this anywhere else except Tashkent. There is no repetition in the design of residential buildings. In Tashkent, you will not find a single residential building that looks like another one.

The Tashkent metro in the Chilanazar direction is a world cultural heritage site due to its artistic design. The theme of a cotton field against the blue sky of the Pakhtakor metro station was presented as a memory of the bright national labor. From the stylized forms of the image and the color, it is clear that the author is not a local. Pakhtakor really stands out among other stations (this is the only station whose walls are decorated with mosaic patterns), it has a certain national meaning, there is no oriental pomp, but despite the "heaviness" of the pattern, the interior of the walls is not boring — everything is in its place.

Three 9-storey residential buildings in Darkhan, lavishly decorated with blue patterns, are executed with great skill.

But the artists did not stand still, constantly solving new architectural problems. The initiator of the introduction of relief decorative elements in the design of architectural structures in Tashkent, his passion for decorative relief led the artist to create large decorative sculptural forms for cities.

The city authorities have done a lot of work to develop a new decorative relief, using building finishing technology, wall thickness and the clarity of panel lines. The artists' efforts were crowned with success. The house is beautiful, and the panels give it a feeling of lightness. He combined the

principles of relief and decoration and created concrete panel compositions (fountains, small architectural forms) to decorate courtyards, squares and streets.

An important stage in architectural activity is the realization of the great potential of sun protection elements (blinds) as a home decoration, and several types of sun protection elements have already been developed and implemented. In urban planning, a person observing a majestic painting will pay attention to the mosaic panels of residential buildings, administrative buildings and organizations, and this type of mosaic art will further enhance a person's devotion to beauty.



The revival of mosaic panels in modern architectural structures gives the city an additional charm, a unique charm combined with a national flavor.

Tashkent is the "Star of the East", and due to its uniqueness, and sometimes the traditional and international beauty of the era, the facades of residential buildings not only in the capital, but also in other cities (Samarkand, Jizzakh, Gulistan, Chirchik, Navoi, etc.) are decorated in a single artistic style – mosaics, reliefs and lattices.

I hope that modern artists, architects and developers will pay attention to the revival of mosaics in our beautiful city. We must not forget how harmoniously the artists popularized the national beauty in a modern style. This helps in the artistic development, improvement and restoration of these visual tools. For the development of this area, it is important to establish the practice of mutual cooperation between professional personnel.

To continue the Yarskis tradition, it is necessary to create conditions for effective communication between the architect and the artist in a professional team.

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